

Zhou Documents

1993

Exhibition Pamphlet: The First Asia-Pacific of Contemporary Art Triennial

Liang SUN 孙良

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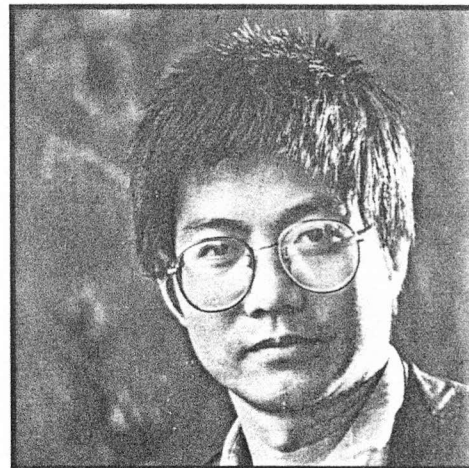
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THE FIRST

ASIA-PACIFIC
OF CONTEMPORARY ART
TRIENNIAL

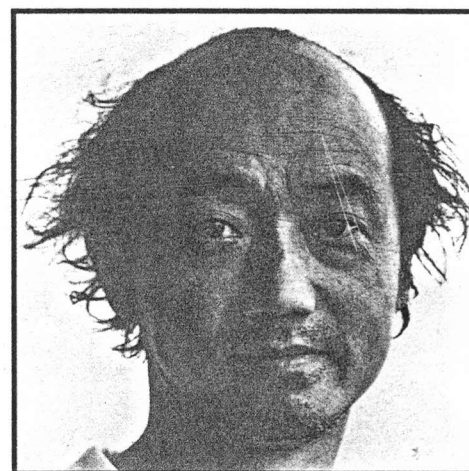
BRISBANE AUSTRALIA 1993

QUEENSLAND ART GALLERY



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4 SHI HUI
5 SUN LIANG

6 XU JIANG
7 YU YOUHAN
8 ZHOU CHANGJIANG

CHINA

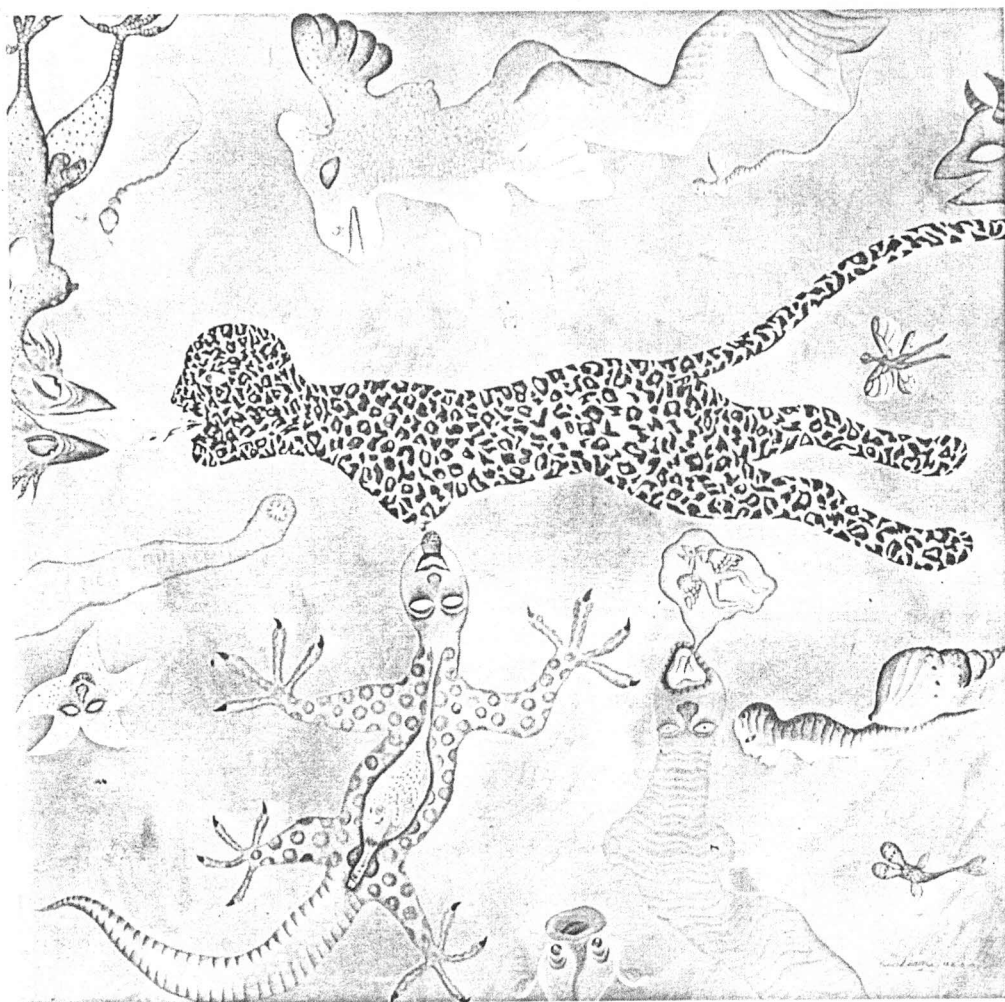
SUN LIANG

Leopard letter 1992

Oil on fabric

110x110cm

Collection: The artist



Sun Liang was born in 1957 in Hangzhou, China. In 1982 he graduated from the Institute for Light Technology, Shanghai, and then worked at the Shanghai Parks and Gardens College until 1986. He now teaches at the School of Art, Shanghai University. Sun Liang has exhibited in many group shows including 'Art Today', Shanghai, 1988; 'China Avant-garde', Beijing, 1989; 'Modern Chinese Art Today', Tokyo, Japan, 1989; 'Garage Art', Shanghai, 1991; 'Encountering the Others', Kassel, Germany, 1992; and the 'Venice Biennale', Italy, 1993. Sun Liang is represented in the collection of the Tokyo Gallery, Japan.

The work of Sun Liang is multi-layered. Despite having chosen oil painting as his

primary medium of expression, the influence of that traditional Chinese brush and ink painting and jade carving has exerted on his practice can still be discerned. His oil paintings, executed in an expressive style, explore myths associated with life and death. Through the use of traditional symbolic imagery, his work is imbued with an epic quality.

In late 1991 Sun Liang's art began to change. He gradually eliminated the dark and tragic mood that had suffused his earlier paintings, cast aside heavy and cumbersome compositions and abandoned narrative structure. He began to explore the concept of weightlessness and created compositions that were not constrained by the canonical formal hierarchical relationship between objects. In the process of transformation and re-creation, one object was imposed on top of another, creating a strange and illusory space.

Sun Liang's recent paintings are characterised as explorations of the human condition, though they are not devoid of an emotional dimension. They are not unlike the traditional Chinese *gongbi* or meticulous paintings, in which objects are depicted with bold colour and fine, carefully executed brushstrokes. Sun Liang has stated

I am critical of Western art that posits the Renaissance, for in general the development of perspective has made us lazy, hindered the evolution of visual culture, and creation has been overlooked and ignored. I intend to examine.

Sun Liang is a creator of imagination. He chooses residents for his own 'City of Eden'. It is his aim to free up the picture by breaking down the stiffness and rigidity of forms. This is not only a formal revelation, it is also the ultimate myth-making.

Li Xu